

THE LINGUISTIC INFLUENCE OF KOREAN WAVE FROM PAKISTAN'S PERSPECTIVE

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ABSTRACT

This research paper intends to explore the influence of the "Korean Wave" on the language of non-Korean speakers especially the bilingual community in Pakistan who actively indulges in Korean popular music as well as their drama/film industry. The paper discusses how initially a local phenomenon (South Korean media industry) when transforms into a global one, spreads its cultural knowledge across the globe with language becoming a major chunk which gets transferred to the shared knowledge of the speakers being affected by this phenomenon. By taking on a quantitative approach i.e through designing a questionnaire, our data collection and discussion has helped to locate the linguistic traits, inclusive of heavily impacted sound patterns, speech, words and/or phrases, on the language of the Korean culture consumer. The results of our study have also been analysed through the corpus planning perspective, namely through their identification under the categories of "Modernization" and "Graphization". Through this means we have strived to determine the extent to which bilingual speakers in Pakistan have been influenced by the Korean language in their day to day lives, from their borrowing of Korean terms in regular discourse to their active usage of Hallyu inspired English terminology.

Keywords: Korean Wave, Pakistan, Discourse, K-pop, Hallyu, Korean Language

INTRODUCTION

Korean wave or 'Hallyu' in Hangeul means the diffusion of the Korean culture, and it has become a dominating global phenomenon since the beginning of 21st century. This phenomenon has not only influenced the music, television and film industry but has also impacted the behavioural aspects of people belonging to various cultures. K-pop and K-drama are the largest domains of Hallyu, and that is why both terms would be defined separately. K-pop will often be used as a replacement term for Hallyu throughout the rest of the article for convenience.

Hallyu language or the Korean Wave influenced language is emerging as a very salient feature in the discourses of fans worldwide. It is befitting for it to be looked into through the corpus planning perspective, which comes under the domain of language planning (LP) in general. LP is the establishment of detailed rules and policies for a certain language in order to develop its official status, or for the purposes of language acquisition, as well as for the application of the three aspects of Corpus Planning i.e., Modernization, Graphization and Standardization. Considering the Hallyu language situation, the dimension of standardization does not as such apply to it, as the Hallyu fans do not seek as of yet to establish any standardized version of their growing lexicon, neither is it as simple as a single language variety for us to consider its status or standardization. That is why only the concepts of Modernization and Graphization will be identified by us in our study results which are significant as they both reflect the flexibility of Hallyu language which surpasses the boundaries of a single language, and is more of a hybrid one. Graphization, as defined by (Baldauf, 1989) incorporates the aspects of orthographic changes in a language overtime, spelling reform etc. Modernization on the other hand is the advancement of the functions of a language through the expansion of its lexicon in order for it to better adapt to the current circumstances.

K-pop:

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According to Wikipedia K-pop or Korean Popular Music is pop music originating in South Korea which includes a range of genres from all over the world for instance pop, jazz, R&B, hip hop etc while maintaining a touch of its traditional Korean music roots. K-pop has gained immense popularity around the globe as it synchronises with the aesthetic vibe of the audiences worldwide, and offers them not only stunning vocals but also matchless visual performances and intellectually appealing music videos. ‘Bangtan Sonyeondan’ or BTS as they are known internationally is a seven member South Korean boyband that has took and continues to take K-pop’s fame to unparalleled peaks. In 2021 alone BTS broke 13 musical records (Pilastro, 2021), and were admitted into the record body’s 2022 Hall of Fame (The Korea Times, September 14th, 2021). Due to their global reputation, BTS seems to pave the way further for other contemporary Korean artists as well. Hong (2014) remarks that K-pop seems to be gaining more fame in the West than the Japanese pop due to the fact that Korea’s culture is more conservative which appeals to the global audiences. As Touhami and Al-Haq (2017) point out, the Korean Wave not just provides people with a means of entertainment, instead it provides them with a whole new perspective to life which can considerably impact their lifestyles in domains of cultural practices, cuisines, modes of living and most importantly language which will be the focus of our case study.

K-drama:

K-drama or Korean Drama as stated by Wikipedia are television series created in South Korea in the Korean language, and have attracted international attention for their culture, fashion and style. They are a typically 16-20 episodes marathon based on various genres most commonly revolving around the themes of love. Ryoo (2007) stated that K-dramas usually reinforce traditional values of Confucianism which is an ethical system based on affection toward family and friends. Korean dramas offer a purer conservative perspective toward life which is unlikely to be found in the American market due to their differing cultural values. That is why watching K-dramas is a refreshing or healing experience for fans, and through this the Korean culture plus language gets promoted whether the audience picks it up consciously or unconsciously.

A really interesting fact about Hallyu is that it has changed the international perspective towards or standards for ‘globalisation’ which was thought largely to be synonymous with ‘Americanisation’. Appadurai’s (1996) statement that our new global cultural economy can no longer be viewed through the lens of “existing centre-periphery models” best describes this situation as Hallyu proves exactly how overlapping and complex the concept of globalisation is. In order to move further toward the point of our research article, which is all about K-pop’s linguistic influence, it is necessary to highlight that K-entertainment industry is in the first place exclusively Korean language-wise and is first and foremost for the Korean speaking audience. In the light of this information, it is amazing how it has reached the hearts of millions of people worldwide even though they need lyric translations or drama subtitles to make sense of what they are listening to. As Appadurai (1996) pointed out that globalisation takes into account the blending of the local with the global, we can observe the same phenomenon functioning in the case of K-pop which transforms it into something transnational. As opposed to English usually being the main medium of international communication, in global Hallyu fan communities, Korean is considered the information medium which is then translated for non-Korean speaking fans into other languages. The Korean language seems to be holding the world of the K-pop fandoms together, and this why the Hallyu fans get so influenced by the language, and may learn bits of it without fully realising which they then incorporate into their discourse.

Application of Corpus Planning onto Hallyu Language:

Hallyu language or the Korean Wave influenced language is emerging as a very salient feature in the discourses of fans worldwide. It is befitting for it to be looked into through the corpus planning perspective, which comes under the domain of language planning (LP) in general. LP is the establishment of detailed rules and policies for a certain language in order to develop its official status, or for the purposes of language acquisition, as well as for the application of the three aspects of Corpus Planning i.e., Modernization, Graphization and Standardization. Considering the Hallyu language situation, the dimension of standardization does not as such apply to it, as the Hallyu fans do not seek as of yet to establish any standardized version of their growing lexicon, neither is it as simple as a single language variety for us to consider its status or standardization. That is why only the concepts of Modernization and Graphization will be identified by us in our study results which are significant as they both reflect the flexibility of Hallyu language which surpasses the boundaries of a single language, and is more of a hybrid one. Graphization, as defined by (Baldauf, 1989) incorporates the aspects of orthographic changes in a language overtime, spelling reform etc. Modernization on the other hand is the advancement of the functions of a language through the expansion of its lexicon in order for it to better adapt to the current circumstances.

REVIEW OF LITERATURE

The Korean Wave has a widespread reach in transmitting both its cultural as well as linguistic knowledge onto the consumers of Korean media. Though more work has been done on the intake of the culture aspect but not on the linguistic aspect of this phenomenon. With respect to the research, there has not been much room for an in-depth study or discourse to take place on the matter of imparting linguistic knowledge onto the Pakistan centered community.

Cruz (2021) in her study points towards the growing influence of Korean pop music (K-pop) has opened the doorways for consumers of such media to be able to acquire a 'translation theory' perspective that allows for them [the fans] to digest the culturally embedded meanings present within the margins or the background and to be able to understand and comprehend those meanings, giving way to a transculturally comprehensible feat.

Seo (2021) in the same study mentions the effects drawn upon the basis of recurrent translation which occurs in the realm of K-pop. Obviously, the culture, political and social construct of the Korean society differs from the Western-based society that one is attuned to. The study brings to surface the importance of 'paratext' which allows room for interpretation to occur. This paratext can help in comprehending the main text better (Cain, 2001). For people, or international hubs, which do not have a direct contact with active mediators between cultures, the presence of such paratexts provided by the K-pop community through an online based forum, websites specific to cater to such translations or popular social media sites such as Twitter or Instagram provide such support (Binay, I., 2021).

In accordance with this, it is highly relevant to refer to the article uploaded by Haein Yoon on Weverse Magazine (2021) titled "Hangeul Holds the ARMY World Together". The article sheds light on the importance of the translation of Korean language nuances for the international fans. This has been discussed through the point of view of ARMY (BTS's fanbase), but it is safe to assume that it holds true for all the K-pop fandoms out there. There are some Korean words or phrases which are used by the Korean artists on social media or verbally whether in their songs or reality shows etc whose direct translations are not available in English, or their pragmatic sense is difficult to be conveyed through word-to-word translations. That is why the native fans who translate material for the international fan base translate such contents according to their context, to make things simpler so that the non-native speakers would grasp the meaning more easily. However, the article highlights that the international fans are actually curious about the 'real' message conveyed by the artists. Such is the hold of the language on passionate fans that they want the translations to be accurate enough to cater to all the nuances of the Korean language as well such as slangs, or the language pragmatics and morphology with their explanation, so that they feel closer to the Korean artists that they stan. That is why the native translating fans try to translate content with as much detail as possible. This also seems to be of great help to fans who are learning or aspire to learn the Korean language. All in all, the article shows how real the linguistic domination of K-entertainment is over their global audiences.

Yoon (2017) in his study bringing attention towards the significance of the cultural, affective and racial connection drawn by Asian fans present within Canada. This study helped to redefine the stereotyping of Korean media, or K-pop, based on race alone. This comparison was drawn against Western media. Furthermore, through the use of 'cultural proximity thesis' a connection is seen to be made that consumers of such media find it so that there seems to be a resemblance of said cultural and linguistic property present within it that inclines the fans towards it.

Moreover, another aspect observed was how the widespread reach of Korean Wave has enabled the transmittance of local interpretations in order to revolutionize both the economic and culture front. This phenomenon directly links to the capacity of other Asian countries willingness and capacity to soak up culturally as well as linguistic attributes from other Asian countries (Ryoo, W., 2009)

Ryoo (2009) further elaborates in his study to show how the Korean Wave was a subsidiary in the frontier of other powerful social and cultural influencers. But now with the rapid growth and acceptance of such culture has allowed the Korean wave to situate itself as a 'cultural mediator' while before it was only present within the margins of having any influence over others. This also allowed a drastic shift in the perspective of the country as a whole, whereas South Korea was intertwined with the Korean War, there was not much to disassociate the stereotypes cojoined with the country itself. With ever-growing impact of Korean Wave, it was able to transmit its culture and linguistic knowledge while allowing people to see a better perspective than the one present before.

Adding to this, the Korean Wave was also receptive of Western culture rather than other Asian countries such as China or Japan. This however gave room for South Korean based interpretation to take place of such Western impositions so that they could be redefined in an Asian image. The presence of this

'Asian image' can allow the acceptance from other neighboring Asian countries. This brings to turn to show the transmittance of culture phenomenon's embedded within such artfully tact way. The high esteem dedicated towards familial relations with South Korean media is proof of the importance relayed to kinship relations within Asian communities so therefore allowing acceptance from the communities (Park, 2006).

Tse and Tsang (2018) in their study termed this age as a prosumer age in which the participant involved both consumes and produces, giving them an active status in interpreting cultural meanings as well as linguistic. The consumers then not only act as bystanders but also presume the role of content creating (translating from one language to another), which cements the comprehensibility of transcultural ideals to take place.

As observed through other studies, a gap is noticed in the lack of attention given to the impact of Korean Wave onto the linguistic capabilities of K-pop fans. How they are able to communicate and articulate morphological, syntactic and semantic elements into their own perspectives allows room for discourse to occur with respect to the Pakistani community in the spotlight.

METHODOLOGY

Touhami (2017) in order to detect the impact of the South Korean industry onto an international fan, by the means of media absorption, curated certain questions which lead to show as to how the intake of the media directly influenced speech expressions and words 'borrowed' from the Korean Language. One of the principal question posed was what exactly were the characteristics that set apart the language of the South Korean music and film industry from the rest? Further questions looked into the expressions and the effect those very expressions had onto the fans.

As the methodology initiated by Touhami and Al-Haq (2017) followed by generating a survey with specific questions tailored to help bring to light the impact on the language of a fan influenced by the Korean Wave. The same initiative will be taken on as the survey will pose as the crux of the research. The questions asked within it will be fashioned to help discern the 'linguistic traits' adopted by the speakers that can be the topic of discourse. Furthermore, the responses generated by the audience will assist in discovering the transmittance of Korean culture by the patterns developed in speech, words or phrases of the fans language.

Significance of the Study

The linguistic influence of Hallyu on the international fan base is a topic area or research field upon which not much work has been done by the linguists, and this statement stands even more true if we focus upon South Asia only, and more specifically Pakistan. Since Hallyu continues to emerge as a potential factor introducing a new variety of discourse among its fans which differs from the widely recognised conversational language (in our case English) on various levels, this case study is valuable and might prove to be functional for the future researches seeking to cover this specific aspect of discourse analysis as well. Moreover, this study highlights how the products of an entertainment industry have the power to not only penetrate fan's linguistic boundaries, but also to create a large international linguistic community which interacts on a daily basis either physically or through social media, and whose terminology, as used by its individuals is incomprehensible to an outsider. This further sheds light upon the domains of language analysis which have either not been considered seriously, or have been ignored by the researchers pertaining to their lack of knowledge regarding them, which remain largely unexplored such as the exemplified domain i.e. fandom language, and can be looked into through the variationist perspective as well. That is why our study is all the more crucial considering the significance of this domain of discourse, and especially from the standpoint of Pakistani fans.

Case Study Objectives

The purpose of our research is to try to answer the following questions through a specifically designed questionnaire:

- 1) What aspects of Pakistani fans' language are impacted by Hallyu?
- 2) How do the Pakistani fans express by their speech that they too are a part of the Hallyu international fanbase?
- 3) How does Corpus planning apply to Hallyu influenced language?
- 4) What does this linguistic influence tell us about the Pakistani fans' overall attitude or seriousness toward the concept of Hallyu?

We will then proceed to apply the two aspects of Corpus Planning i.e. Modernization and Graphization to our survey responses, following the example of Touhami and Al-Haq (2017).

Data Collection

To show the implementation of linguistic knowledge acquired by consumers of Korean media due to influence of the Korean wave, a survey was conducted in order to figure out the extent of its impact. The

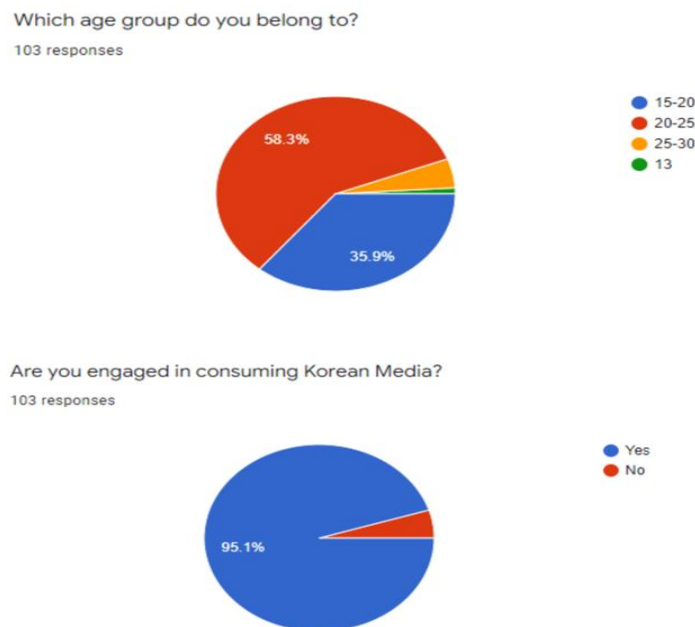
random sampling method was the sampling method applied to the survey, which calls for the similarity in likelihood of a person being singled out from a certain area without any biasness (Hayes, A., 2020), through which 103 responses were generated on the basis of 22 questions. The target audience of the survey was the Pakistani youth influenced by the Korean Wave. The questions asked were in accordance to K-pop and the effect that consuming the Korean language through different forms of media had on the respondents. Another focus of the survey was that the responses collected were irrespective of gender but rather looked at through age and consumption basis.

Results of the Survey

As seen in Figure 1, the survey conducted showed results that the ages, ranged from 13 to 30, the participants involved were mostly young adults to early/mid-twenties with a positive result on the consumption basis as well. The age range that garnered the most responses was 20 to 25 with 58.3%, 60 out of the 103 respondents fell into this category. The age category that garnered the second most responses was 15 to 20 with 35.9%, 37 out of 103 respondents fit into this category. The other ages were 25 to 30 and 13 with 4.9% and 1% respectively.

Figure 1 also displays the consumption of Korean media by the participants in which 98 out of 103 participants were patrons of this industry and accumulated 95.1% while only 4.9% settled for a 'No' response making only a minority of 5 people out of the total respondents.

Figure 1. Age and Content Consumption

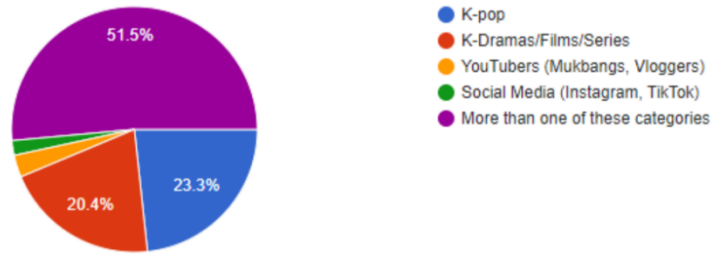


Before delving into the major linguistic knowledge absorbed by the consumers of Korean media because of its influence, a vital objective that was needed to be acknowledged was what type of media was being consumed and if they preferred the Korean industry over other industries. Through Figure 2 it is shown that on the basis of type of media consumption the choices were between K-pop, Korean Dramas and/or Films, Korean Youtubers (Mukbangs and Vloggers), Korean Influencers on Social Media sites like Instagram or TikTok or more than one of these categories was preferred. The results pointed towards the participants opting for 'more than one of these categories' with 51.5%, 53 out of 103 respondents went for this option. K-pop had 23.3%, K-Dramas and Films had 20.4%, Korean Youtubers had 2.9% and Korean Influencers on social media had 1.9% of the generated responses.

It was also needed to be observed the preference of the Korean Industry over others like the Pakistani, Western or Japanese industry, to regard how deeply situated participants were with their biasness over consumption of media. As Figure 2 shows out 103 respondents 89 opted for yes with 86.4%, while 14 out of 103 responses generated opted for no with 13.6%.

What type of Korean Media do you consume?

103 responses



Do you prefer to consume Korean Media over other international or local media?
(Western, Japanese, Pakistani etc)

103 responses

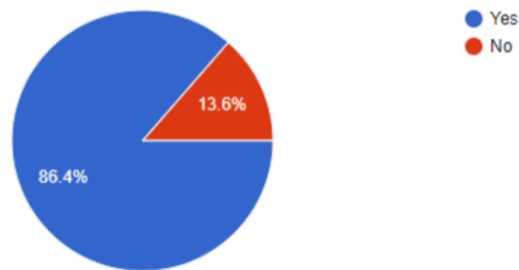


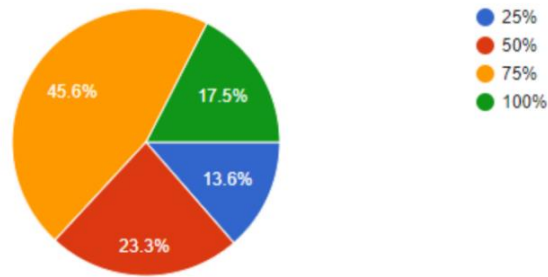
Figure 2. Type of Media and Preference Over Other Industry

Another crucial objective for the study was to take into account the amount of media being consumed by the consumer which led to the more important question which was the outcome of having consumed this particular form of media. Figure 3 showed 45.6% consumed 75% Korean media on the average while 23.3% consumed 50%, 17.5% and 13.6% consumed 100% and 25% respectively.

Following this led to the more important question of the impact on what this did to consumer which helped to shed light on how the Korean wave had a deep impact on its patrons. The question focused on whether a gesture, action, language trait or even the way of speaking was unconsciously used by the respondents in their daily life. Figure 3 showed that 62.1% opted for yes, 8.7% with no, while 29.1% were on the fence about it and went with maybe.

How much do you think you consume Korean media on average?

103 responses



Does consumption of Korean media unconsciously make you use their gestures, actions, language and way of speaking in your daily life?

103 responses

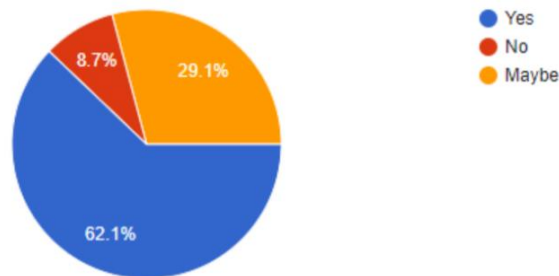


Figure 3. Amount and Impact of Consumption of Media

The next question links directly to the previous question about unconscious use of any behavior taken away from consumption of Korean media by asking if the answer was 'yes' why was it that they felt the need to resort to such expressions. The choice was between whether they felt closer to artist or any sort influencer they were following, that the Korean language as a whole is more expressive than their own, both of these reasons or another reason than the ones mentioned. 30.1% selected both, 26.2% went with other, 23.3% went with the reason that they felt more closer to the Korean artist or influencer they were following, and 20.4% opted the sole reason of the language being very expressive.

If yes, why do you think that is?

103 responses

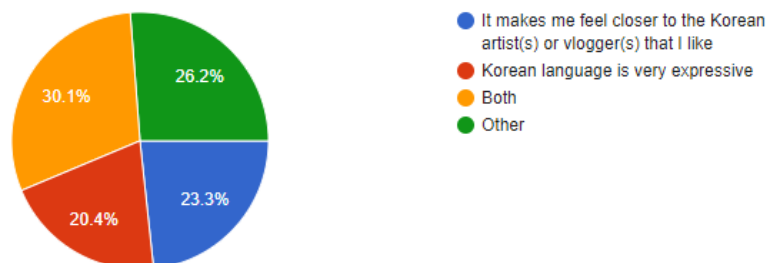


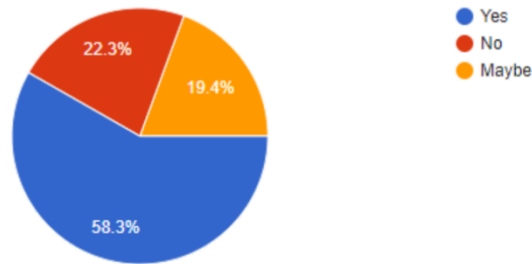
Figure 4. Opting For Such Expressions

Moving towards questions that helped determine any noted changes observed the participants by consuming Korean media and whether a desire to learn the Korean language was increased through the increased consumption of the media. Figure 5 helped to display that 58.3% opted for yes in the area of observing any noted changes in their behavior or way of communication, while 22.3% chose no and 19.4% with maybe.

Figure 3 also visualized the desire of learning the Korean language on part of the consumers in which 94 respondents from 103 selected yes with 91.3% and 8.7% went with no which only 9 participants selected.

Do you experience any changes in your lifestyle (communication, behaviour etc.) by consuming Korean media?

103 responses



Does consuming Korean media increase your desire to learn Korean?

103 responses

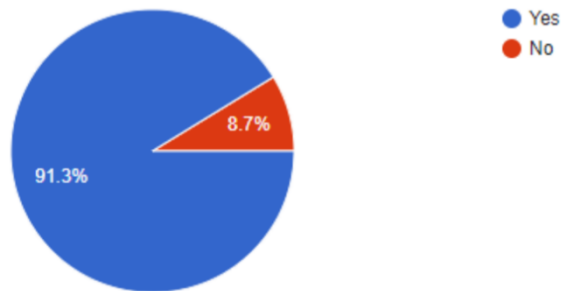


Figure 5. Changes Observed and Desire to Learn the Language

Following these questions, it was important to determine what consumers of Korean media were taking away from it, whether it was phrases, words or entire sayings that influenced their overall understanding of the language as a whole. Out of 103 responses a variety words or expressions were submitted. The words with their English translations are mentioned below:

- 1) Aegyo – a term to denote acting in a cute manner
- 2) Ahjusshi – a term to indicate a man who is at an age to be considered as a father
- 3) Aigoo – a variable expression to show concern, pity or annoyance in particular cases
- 4) Aiish – an expression used to convey frustration, distress or disappointment of any sort
- 5) Ana, doul, set – equivalent to ‘1,2,3!’
- 6) Andwae – a way of saying ‘no, don’t do that’ or ‘impossible’
- 7) Aniyο/Ani/ Aniya – formal and informal variations of ‘no’
- 8) Annara Sumanara – the Korean alternative of Abracadabra
- 9) Annyeonghaseyo/Annyeong – meaning formal and informal versions of ‘hi’
- 10) Appa – meaning ‘father’
- 11) Araso – meaning ‘okay’
- 12) Bada – meaning ‘sea’
- 13) Baegopa – a way to say ‘I’m hungry!’
- 14) Bogoshipo – meaning ‘I miss you’

- 15) Borahae – meaning ‘I purple you’
- 16) Chingu – meaning ‘friend’
- 17) Daebak – meaning or expressing success
- 18) Eotteoke – meaning ‘what do I do?’ or ‘how did this happen’
- 19) Gomawo – informal way of saying ‘thank you’
- 20) Gwenchana – meaning ‘it’s ok’ or ‘it’s fine’
- 21) Hajima – meaning ‘don’t do it’ or ‘stop it/stop’
- 22) Hokshi – it is an expression to ‘soften’ ones speech to address a stranger
- 23) Hoobae – a term to denote an underclassmen or a junior
- 24) Hwaiting – a Korean alternative for the term ‘fighting’ which is a way to show support or cheer up someone
- 25) Hyung – an older brother (used by boys only)
- 26) Jalja – meaning ‘goodnight’
- 27) Jeongmal – meaning ‘really’
- 28) Jinjja – meaning ‘really’
- 29) Juseyo – meaning or equivalent to ‘please’
- 30) Kamsamida – respectful and formal way of saying ‘thank you’
- 31) Kol – meaning ‘deal’ or ‘done’
- 32) Majimakcheoreom – a term that means ‘as if its your last’
- 33) Mianhae – meaning ‘sorry’
- 34) Mukbang – a term for a video that features a person eating (which is highly popular and demanded in South Korea)
- 35) Noona – a term to denote an older woman (from a boy’s perspective)
- 36) Oppa – a term to denote an older brother (used by girls only)
- 37) Pabo – meaning ‘idiot’
- 38) Ppang – meaning ‘bread’
- 39) Ppoppo – meaning ‘kiss’
- 40) Ramyeon – Korean instant noodles
- 41) Saranghae – equivalent of or meaning ‘I love you’
- 42) Sunbae/Sunbaenim – a term to address a person at a higher rank/position
- 43) Umma – meaning ‘mother’
- 44) Unnie – a term to denote an older woman (from another girl’s perspective)
- 45) Wae – meaning ‘why’
- 46) Wae Geu Rae – meaning or equivalent to ‘what’s wrong?’
- 47) Whyrano – meaning ‘why are you being like that?’
- 48) Yeorobun – meaning ‘everyone’
- 49) Yeppo – meaning ‘pretty’

In the follow up of gathering what terms were learned by consumers, it was important to know whether they opted to use these absorbed terms with people who understood them as well. As Figure 6 is able to visualize the fact that 65% selected the yes option, 24.3% opted for unconsciously using the term with people regardless of their knowledge of such terms, and 10.7% opted for conscious use of terms with people regardless of knowing these terms because of the need to or having better control of expression through the Korean language.

Do you use these words/phrases only with people who understand them?

103 responses

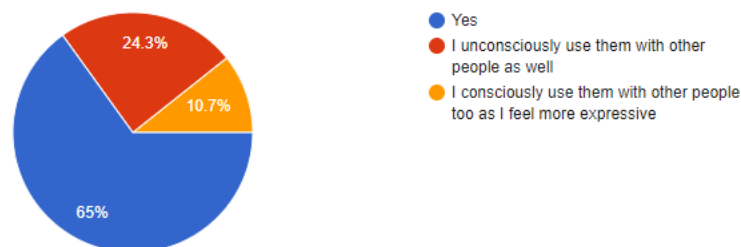


Figure 6. Conscious Versus Unconscious Use of Terms

To better understand the intake of linguistic knowledge of the consumers, a question posed on the survey asked the reason behind using these very Korean terms that they have absorbed through consumption of Korean media. A variety of options were given in this specific area ranging from whether they could better express themselves, if they lacked alternative terms for specific words in their native language, whether it was a code language among fans, if this helped them practice and grasp the basics of Korean language and its way of speaking, all options mentioned or any other reason which fell in the category of other.

As Figure 7 shows, 41.7% went with option that it was a code language between fans, 20.4% chose that it helped them practice their Korean, 13.6% went for all options provided, 14.6% selected other reasons for using these expressions, 7.8% and 1.9% opted for better expression of self and lack alternative terms in native language respectively.

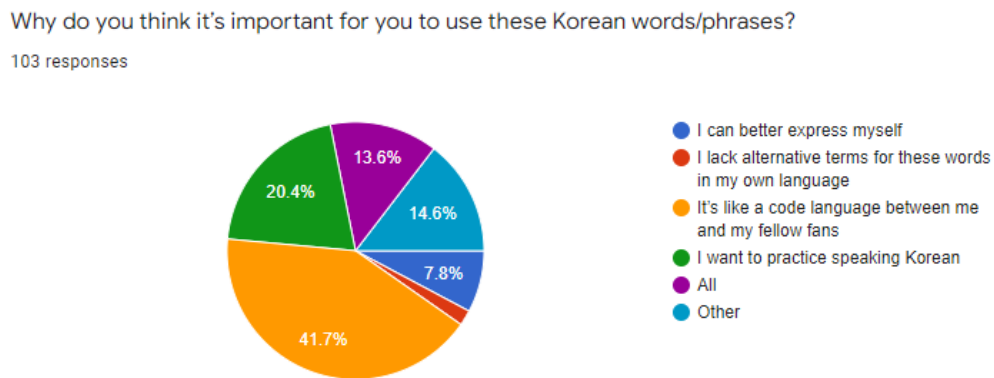


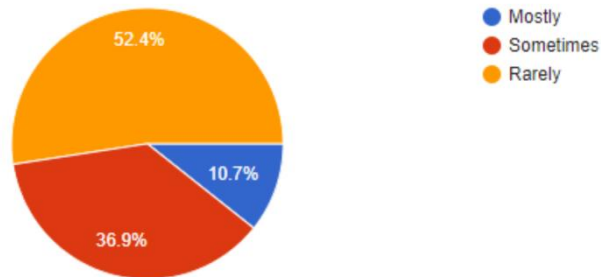
Figure 7. Importance of Use of Korean Words or Terms

In addition to this, whether these consumers resorted to using Korean, irrespective of actual or Romanized version, on different platforms of social media like Twitter or Instagram, or in private text messages/day-to-day chats. Figure 8 helps us to see that 52.4% rarely used it on any of the mentioned basis, while 36.9% sometimes used it and 10.7% mostly used it.

Figure 8 also shows whether consumers found themselves unconsciously using these words or phrases in their private thoughts or self-communication as well. The results garnered 66% with yes and 34% with no in that means.

Do you use Korean (whether actual or romanized) on social media or in your text messages?

103 responses



Do you find yourself using Korean phrases/words unconsciously in your private thoughts (or self-communication) as well?

103 responses

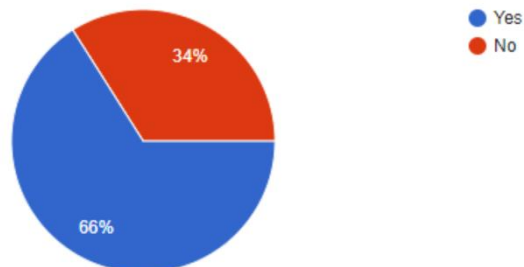


Figure 8. Use of Korean on Platforms Versus Unconscious Use

The next criteria was to see whether the extent of the impact was not limited to only words or phrases but if the consumers were also absorbing proverbs or common sayings from the language which are known to carry cultural and intrinsic value of language as a whole. This would help determine the linguist knowledge acquired by the consumers to be not just surface level but rather forming deeper ties with it. For this 53.4% opted for yes while 46.6% went for no.

Would you consider having become accustomed to Korean culture (e.g. understanding certain cultural values, proverbs/ sayings) that you practice it in your own daily life?

103 responses

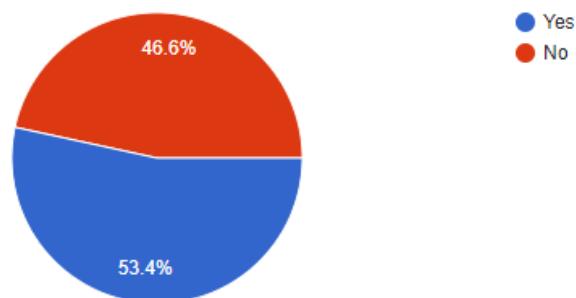


Figure 9. Accustoming Towards Korean Culture

In the follow up of this, an open-ended question was asked to see what phrases, cultural values or proverbs were taken into account by the respondents. The answers are seen below:

- I. A good dream makes you feel happy and appreciate your reality when you wake up
- II. Asking about ones blood type
- III. Bad memories stay longer in the heart
- IV. Bloom Beautifully When the Right Time Comes
- V. Coppee masheulae (do u want to drink coffee?)
- VI. Don't drink the kimchi soup first
- VII. Don't look for death. Death will find you
- VIII. Don't give up on yourself. Take care of yourself and take control of your life.
- IX. Eating rice cakes while lying down
- X. Even if you know the way, ask again
- XI. Even monkeys fall from trees
- XII. Every end is a new beginning
- XIII. Going through this life is the first time for all of us anyway
- XIV. Heoksi Messi johasaeyo (do you like Messi?)
- XV. If you have a dream, then you shouldn't give up no matter what. You can't be successful if you don't fail
- XVI. If you weren't there, then, would we, who were just like a lonely island, shine as bright as now?
- XVII. It is dark under the lamp
- XVIII. Love myself, love yourself, peace
- XIX. Miss you, saying this makes me miss you even more
- XX. No matter how hard life gets, never regret anything that made you smile
- XXI. No pain no gain
- XXII. Past the end of this cold winter, until spring comes again, until the flower blooms, please stay there, stay there a little longer
- XXIII. Purple You
- XXIV. Seems that I'm like a moon in midday
- XXV. Seems that I'm living a dreamlike reality
- XXVI. Sometimes, the wrong train takes you to the right station
- XXVII. Starting is half the task
- XXVIII. The end of hardship comes happiness
- XXIX. The sky is blue and the sun is shining so my tears are even more noticeable
- XXX. You don't need to be on anyone's side but your own

It was also pivotal to the research to know whether accustomed or affiliated terms in English used with fellow K-pop fans were acquired by consumers or regulars of Korean media. As Figure 10 shows that 82.5% opted for yes for acquiring and using such terms while 17.5% said no. The terms and their meanings in full detail were observed more closely in the follow-up section of the research.

Are there some English terms that only you and your fellow K-pop/K-drama fans understand and use? (Example: Maknae Line)

103 responses

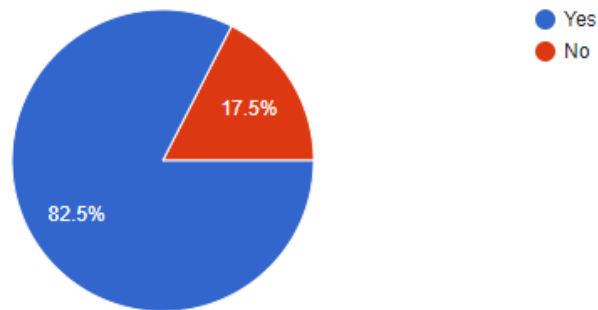


Figure 10. English Term Specific to Korean Fandoms

In respect to that the study also needed to substantiate whether the usage of these terms, labelled as inside jokes for fandoms of Korean music or drama, weighed in on or helped accentuate the linguistic knowledge of consumers of this particular form of media. The results garnered generally favorable responses with 72.8% with yes and 28.2% with no.

Do you use terms/phrases which are treated as inside jokes related to K-pop/K-drama? (Example: Jungshook)

103 responses

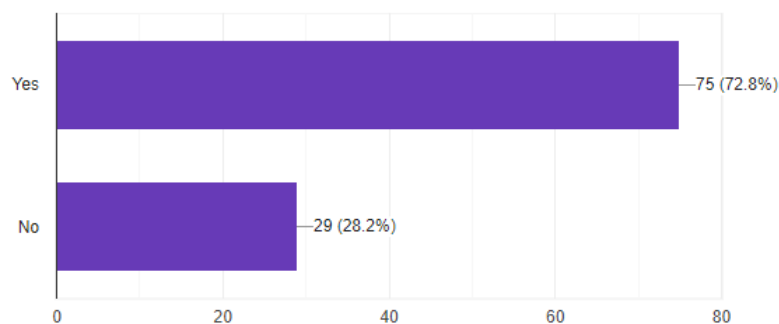


Figure 11. Usage of Terms Acquired Through Fandoms

Lastly, in order to see the extent of the linguistic knowledge imparted on the users through consumption of the media it was important to know how and in what ways the people in question were adjusting their speech or communicative behavior to that of the Korean language. For this, 51.5% said yes and 48.5% said no. The responses generated for the ways in which alterations were occurred to respondents speech were commonly found to be adjusting volume of speech to be louder, stressing on certain intonations like Korean speech allows one to do, elongation of words like with the word 'appa' the last a of the word will be elongated. Further responses stated that adding common Korean endings to words was also adopted like '-ssi', '-ah', '-ie' or 'nim', along with stress of the last vowel, a mixture of a sound and breath when one is at the end of saying a word like the word 'ship' would turn into 'ship-ah', and difference of 'r' sound in the Korean language.

Do you find yourself adapting the way you talk to Korean speech and pronunciation?
Such as elongating words, changing pronunciation of alphabets etc? (Example: instead
of saying coffee, you say coppì)

103 responses

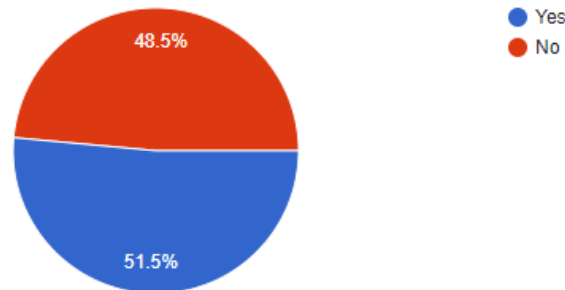


Figure 12. Adaption of Speech and Communication Behavior

DISCUSSION OF THE RESULTS

The results of our survey prove that Hallyu has a serious influence upon the linguistic behaviour of fans from Pakistan, just as it might be on other international fans. The participants who responded to the survey were almost all younger than 25 years of age, 58.3% falling in the 20-25 age group, meanwhile 35.9% in 15-20. This reflects that most Hallyu fans in the country belong to these age brackets. This is not a surprise considering the international breakthroughs of K-entertainment which are recent, and the fact that younger generations are more tech-savvy, and hence have better access to and knowledge of the latest entertainment trends. Another interesting observation is that since the fans are teenagers or young adults mostly, they soak up and portray the foreign linguistic abilities better. 51.5% of our participants consume more than one categories of Korean media such as K-dramas, K-pop, Mukbangs etc. 86.4% of them also prefer this media over all the others such as Western and Pakistani media. Adding onto this the fact that 45.6% of them consume 75% K-media on average, and 17.5% being 100% K-media consumers, showcases how much on a daily basis these fans are exposed to the Korean language. Since most of them consume more than one genre of K-entertainment such as K-films or K-music, they are introduced to different genres of the Korean language itself, since the usage of language differs from one category to the next to a considerable extent. For example, in a Mukbang video, the language will mostly be centred around food, and the expressions regarding different tastes. So, a person who watches them on a daily basis, they will gain a certain repertoire of the Korean language that the consumers of other types of K-media might not know of.

Of course, our discussion requires proof, that is why when we asked in our questionnaire that does K-media ‘unconsciously’ make our participants use their linguistic gestures, 62.1% of them agreed. Moreover, 58.3% of them experience a change in their way of communication. Another related question we asked was if the fans found themselves using Korean unconsciously in their private thoughts as well, 66% responded in affirmation. This leads to another aspect of our discussion i.e., language ‘acquisition’. Since these fans are very much exposed to the Korean media, they unconsciously pick up their gestures, their ways of communicating, and certain words or phrases that are widely used. It is the repetition of consuming similar patterns of language over and over again, and listening to the commonly used words for a certain period of time that makes some aspects of the Korean language settle down in the minds of the consumers, without them making a conscious effort. Now moving on to the part about conscious learning of the language. This the participants do by practicing it in their lives. If we talk about text messaging, only 10.7% of the participants agree to mostly using actual or Romanised Korean in it. The rest of them either use it sometimes or rarely if at all. That demonstrates the fact that most fans are not very well versed in Korean to use it very frequently in their writing, however 91.3% of the participants do agree that being actively involved in Hallyu does increase their desire to learn Korean properly as a language. Coming to the reason behind fans' dedication toward this language, we designed two questions to investigate this. The responses to the first one of them inform us that 30.1% participants like using Korean because it both makes them feel closer to their beloved Korean artists/idols, and that Korean in itself is very expressive, and hence they are attracted toward learning it. The responses to the second target question reveal that 41.7% fans use Korean words/phrases as

it acts like a code language between them and their fellow fans. This adds to their identity as a Hallyu fan, and distinguishes them from people who enjoy other kinds of entertainment. 20.4% responded to the same question favouring the argument that they want to practice speaking the language, and that is what motivates them to regularly use phrases in it.

Furthermore, 65% of the participants agreed that they use the relevant bits of Korean they know only with the people who understand them, such as fellow fandom mates, who can follow the usage of inside jokes or fandom specific terms as well. As 82.5% responded that there indeed are some fandom specific English terms that only they and their fellows understand and use, plus 75% of them responding that they exercise those terms in their interactions as well which are treated purely as inside jokes. It gives us an insight to how the fans follow the nuances of Korean language as well, instead of just learning the very surface level straight forward expressions. This teaches the fans a little about the Korean language pragmatics. Coming back to the point from where this paragraph began, it is not unusual to notice that 24.3% people unconsciously use Korean with other people as well who do not understand it. This once again focuses upon the linguistic force of Hallyu on the unconscious mind. Moreover, 53.4% participants know of and are inspired by Korean proverbs which tell us a lot about the Korean culture in general, and that fans are attracted toward it. The last question which was about the phonetic influence of Korean garnered an interesting response as well since 51.5% participants confirmed to this phenomenon. As Pakistani fans' most prominent native tongue is Urdu or Punjabi, and then they have English as well as bilinguals, they have a vast collection of speech sounds. There are a lot of Korean sounds that might not be recognized by a native English speaker, but are familiar to the Pakistani fans such as the Urdu alphabet sounds soft "taa" and strong "raa" which are present in Korean as well. Even then, the fans tend to imitate the phonology of a typical Korean native in their pronunciation of English, such as the various examples given in the above section indicate.

Now, giving a final turn to our discussion, we have highlighted both the Korean terms as well as the Hallyu specific English terminology in two distinct tables below, in order to better display the meanings of these terms, and to show the aspects of modernization and graphization in them where present. It will help us in getting a better idea of how these Korean terms lack their alternative counterparts in English, and so can potentially be employed by the fans through code switching, as well as how the list of the English words and phrases given are relatively new additions to the language, catering to the functions of the domain in which they are used in i.e., their identity as Hallyu fandom language.

Korean words to which corpus planning applies with respect to code switching or borrowing by Pakistani English speakers:

Word	Meaning	Modernization	Graphization
Hyung	A term males use for older males	X	
Unnie	A term females use for older females	X	
Daebak	Expression to describe enthusiasm or something awesome	X	
Jaebal	Please, used for making a strong request	X	
Aish	Expression used to show dissatisfaction	X	
Aigoo	Expression used to show frustration or adoration depending upon context	X	
Borahae	"I purple you": I will love and trust you for a long time	X	
Hwaiting	Used to cheer on someone/ to show support	X	X
Ahjussi	Honorific used for a man of father's age	X	
Oppa	A term females use for older males	X	
Juseyo	Please, used in common situations	X	
Noona	A term males use for older females	X	
Aegyo	Acting in a cute manner	X	
Ramyeon	Instant ramen/noodles	X	

Ppoppo	A short kiss	X	
Sunbae	A formal way to refer to your senior	X	
Hoobae	A formal way to refer to your junior	X	
Ddaeng	An onomatopoeic word to represent a wrong answer	X	
Mukbang	Eating broadcast	X	X

(Table 1)

New English words to which corpus planning applies:

Word	Meaning	Modernization	Graphization
Hyung Line	The older members in a K-pop group	X	
Maknae Line	The younger members in a K-pop group	X	
Bias	Your favorite member in a K-pop group	X	
Comeback	The release of a new album by a K-pop artist/group	X	
Bangtan Bomb	Behind the scenes of BTS music videos, events etc.		X
ARMY Bomb	BTS's official light stick fans carry in their concerts		X
Perfect All-Kill	A song that takes the top spot in all Korean music charts	X	
Monster rookies	K-pop groups who get very successful in their rookie years	X	
Visual	The most good-looking member of a group	X	
Having no jams	Being no fun		X
Bias wrecker	Your second favorite in a K-pop group	X	
A.R.M.Y	BTS fandom name meaning "Adorable Representative M.C. for Youth"	X	
Lachimolala	A funny way of saying carbonara		X
Comeback stage	First performance of a Korean artist with new songs	X	
Relay dance	A type of dance specific to K-pop	X	
Purple you	Love you/Adore you	X	
Selca	Derived from "self-camera" meaning selfie	X	X
D-day	Target day/date on which something is supposed to happen	X	
Nugu group	A K-pop idol or group not famous due to lack of winning anything	X	
Whyrano	"Why are you being like this?"	X	X
Infires	Derived from 'inspire' having the same meaning		X
B-side track	A track in an album other than the main track	X	
Purple blooded	Another name of BTS ARMY	X	

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SNS	Social Media	X	
94-line	Artists born in 1994	X	
Fanchant	A chant that fans sing during a musical performance	X	
Idol	A K-pop celebrity	X	
OT7	One who loves all the 7 members in a group of 7	X	X
Jungshook	Derived from the name of BTS member "Jungkook" and meaning surprised		X
Rap Line	Rapper members of a group	X	
Vocal line	Non-rapper singers of a group	X	
TMI	Too Much Information	X	
I am Jimin Today	I am late today		X
Taelete	When BTS member V deletes his posts		X
Namjooing	The act of living as Namjoon of BTS		X
Kunfused	'Confused' as spelled by NCT fans		X
Trusfrated	Very frustrated	X	X
Stan	A loyal and passionate fan	X	
Stob it	Funny way of saying "stop it"		X
Netizens	Online observers/critics of artists	X	
Koreaboo	Someone infatuated with the Korean culture in a negative way	X	X

(Table 2)

In the second table, some terms are marked as graphized only as they might not be known well enough outside their respective fandoms to be considered modernized.

CONCLUSION AND DIRECTIONS FOR FUTURE WORK

Through the widespread reach and recent influx in the Korean entertainment industry, one can certainly observe the impact it has on the consumers linguistic capabilities. The certain changes which are to be noticed in an individual that is an avid fan of this particular industry is by no means short. The relationship between the media consumed and the intake of passive learning a person was able to do, the linguistic knowledge one was able to absorb through this particular mean was the central focus of the study. The purpose of the paper was to prove that whether this kind of linguistic knowledge is imparted on the speaker and what certain changes are taking place if so. The impact and effect which the Korean scene draws upon its consumers can be seen as an innovative and passion-driven learning being taken on. With the help of the research conducted the responses that were generated through the survey were generally favourable responses that also gave way to supporting the key elements to which this study wanted to shed light upon. This aspect was further explored on the basis of whether the process of graphization or modernization was occurring on certain lexical units only. In future, to help shed more light on the matter, the mode of graphization and modernisation can also be done not only on certain words or phrases but also on pronunciation that is being absorbed by the consumers and changes that it gives ways to.

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